

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Symphony Orchestra

MICHEL TABACHNIK

conductor

MacMillan Theatre

Saturday, October 17, 1987

8:00 PM

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PROGRAM

Symphony No. 3 in D major, D. 200

FRANZ SCHUBERT
(1797-1828)

Adagio maestoso -- Allegro con brio
Allegretto
Menuetto
Presto vivace

Concerto for violin and orchestra in g minor, Op. 26

MAX BRUCH
(1838-1920)

Allegro moderato
Adagio
Finale (Allegro energico)
Krista Buckland, violin

* * * INTERMISSION * * *

Brandenburg Concerto No. 2 in F major,
BWV 1047

JOHANN SEBASTIAN BACH
(1685-1750)

Allegro
Andante
Allegro assai

Geoffrey Nuttall, violin
Julia Snelson, oboe
Laura Nashman, flute
Engel Norman, trumpet
Victoria Hall, assistant trumpet

Ibéria (Images pour Orchestre No. 2)

CLAUDE DEBUSSY
(1862-1918)

Par les rues et par les chemins
Les parfums dans la nuit
Le matin d'un jour de fête

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This evening's concert is being recorded by CJRT-FM
for future broadcast.

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TONIGHT'S ARTISTS

One of Europe's most talented conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company, Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens, Zurich, Marseille and Rome. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

Michel Tabachnik recently conducted l'Ensemble InterContemporain in Paris, giving the premiere performance of his own *Pacte des Onze*, a work commissioned by Pierre Boulez. He also directed performances of the Danish Radio Orchestra in Copenhagen, Gulbenkian Foundation Orchestra in Lisbon, Tonhalle Gesellschaft Orchester in Zurich, and Swiss Radio Orchestra in Basel. In addition to conducting the U of T Symphony Orchestra, Maestro Tabachnik has accepted the position of Artistic Director with l'Orchestre des Jeunes du Quebec.

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Violinist Krista Buckland performed with the Toronto Symphony Youth Orchestra for four years and has attended the Banff School of Fine Arts summer program. A native of Sudbury, Ontario, Miss Buckland is currently in her second year of study at the Faculty of Music, as a student of David Zafer.

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NOTES

Symphony No. 3 in D major, D. 200

FRANZ SCHUBERT

Schubert composed his Third Symphony in 1815, at the age of eighteen; it is a relatively unknown youthful masterwork. At this time, he was studying composition with Antonio Salieri, the friend of Haydn and the famous adversary of Mozart. He was also working as an assistant to his father in a Viennese primary school. Friends of Schubert recount how he taught his pupils with impatience and exasperation, from a desk that was stacked high with musical manuscripts. The Third Symphony was probably composed for performance by an amateur orchestra which had grown out of Schubert's family string quartet and in which Schubert played viola. It consists of four fairly short movements.

The first movement is a lively, dramatic sonata-allegro, with three subjects. The second movement is an allegretto in a straight forward A-B-A form; the B-section begins with a beautiful cantabile solo for clarinet. The 'vivace' third movement, a minuet, has some far-reaching modulations in its central section; in its contrasting Trio section Schubert resorts again to solos: this time, it is a duet in tenths between oboe and bassoon that recalls rustic Austrian Landler waltzes. The last movement is a very fast, virtuosic tarantella, resembling orchestral playing in Italian comic opera.

Concerto for Violin and Orchestra in G minor, Op. 26

MAX BRUCH

Bruch began work on his First Violin Concerto in the summer of 1864. It was premiered at the Music Institute of Koblenz on 24 April 1866. However, even during its composition, Bruch was not happy with this piece. He wrote to his teacher, Hiller: "I do not feel secure on this terrain. Do you not find that it is very bold to try to write a violin concerto?" After the premiere, Bruch revised the Concerto and sent it to the famous violinist Joseph Joachim for criticism. After making changes, Bruch dedicated the work to Joachim, who gave the first public performance of the new version on 7 January 1868, in Bremen. With Joachim's frequent performances of this Concerto, it quickly became tremendously successful, to the point that Bruch's name came to be associated with it, to the exclusion of his other compositions.

Bruch wrote in 1903 that, while he was on a visit to Naples, various Italian violinists attempted to wait for him in ambush; "they are already standing at the corner, ready to break forth with my First Concerto at the very first moment that I allow myself to be seen. The devil take them all! It seems as if I have not written other concertos which are equally good!" And to Philipp Spitta he wrote the following lines in 1893:

Police Ban concerning Max Bruch's First Concerto:

"Because of the recent astounding occurrence
That violins have played it without any aid
We're making a ruling to stop its recurrence,
To ban this concerto; this will be obeyed."

The first movement is a virtuoso piece for solo violin, with orchestral accompaniment; it has a flexible tempo, very conservative harmonic usage and a ternary formal design. For the second movement, Bruch wrote a beautiful legato theme and does not hesitate to return to it on a number of occasions; this ternary movement is in the key of E-flat major, with its central section in the surprising key of G-flat major. The third movement has two themes, the first of which is in 'Hungarian' or 'Gypsy' style; both subjects return in the tonic key in what is a modified sonata form.

Brandenburg Concerto No. 2 in F major

J.S. BACH

In December of 1717, Bach accepted the position of Kapellmeister at the princely court of Cöthen, a town southwest of Berlin. In 1719, he was in Berlin shopping for a new harpsichord for the Cöthen court and, while there, he met the Margrave (Prince) Christian Ludwig of Brandenburg, and played for him. The Margrave invited Bach to send him some of his compositions.

Bach composed the six Brandenburg Concertos between 1719 and 1721. The concertos utilize the considerable orchestral resources that were available to Bach at Cöthen but, apparently, not available to the Margrave. The fair copy of the full score, dated 24 March 1721, is dedicated to the Margrave of Brandenburg. The Margrave, however, gave Bach no response of any kind concerning the six concertos.

In relation to the Italian concerto tradition, Bach made a number of important innovations in the Brandenburg concertos: in each concerto, the choice of instruments for the 'concertino' (the small

solo group) is unique; there is great density of orchestral fabric; and the solo and even the orchestral parts have passages of great technical difficulty.

The second concerto in F major has three movements: fast, slow and fast. It has a concertino of solo trumpet, flute, oboe and violin, but the trumpet does not play in the slow second movement. It is interesting to compare the triadic nature of the main themes of the first and third movements and the scalar theme of the second movement.

Ibéria

DEBUSSY

Debussy's penchant for writing music of Spanish character is well documented. Many of his piano pieces, including 'Soirées dans Grenade' from *Estampes*, and *L'isle joyeuse* exploit Spanish dance styles. Debussy composed his series of *Images* for Orchestra on a commission from his publisher, Durand, between 1906 and 1912. In all three 'pictures', he employed different folk-music effects: in *Gigues*, he relies on English colour and inspiration; in *Ibéria*, Spanish; and in *Rondes de printemps*, French. *Ibéria*, in three movements, was completed in 1908 and first performed in 1910.

The first movement, 'Par les rues et par les chemins' (In the streets and byways), evokes the atmosphere of small Spanish towns with the help of castanets, drums and Basque dance rhythms. The slow second movement, entitled 'Les parfums dans la nuit' (Fragrances in the night), has the recognizable dotted rhythm of a habanera; its key of F-sharp major and its lush harmonic fabric look forward to Messiaen's *Turangalîla-symphonie* of 1948. The third movement, 'Le matin d'un jour de fête' (The morning of a festival day), consists of a sequence of fast Spanish dances.

The Spanish composer Manuel de Falla was profoundly influenced by Debussy, particularly by his 'Spanish' works; he wrote of *Ibéria*: "A sort of 'sevillana,' the generating theme of the work, suggests village songs heard in the bright, scintillating light: the intoxicating magic of the Andalusian nights, the light-hearted holiday crowds, dancing to chords struck in guitars and 'bandurrias' -- all these musical effects whirl in the air while the crowds as we imagine them, approach or recede. Everything is constantly alive and extremely expressive."

Notes by STEPHEN SATORY

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Susan Cosco, Vancouver, British Columbia
Jared Erhardt, Calgary, Alberta
Tracey Ann Finn, Aylmer, Quebec
Sheldon Grabke, Springside, Saskatchewan
Helen Hong, Toronto, Ontario
Caroline Hoy, Guelph, Ontario
Jackson Huang, Toronto, Ontario
Elizabeth Johnston Toronto, Ontario
Lenore McIntyre, Windsor, Ontario
Diane Nam, Toronto, Ontario
Ines Pagliari, Toronto, Ontario
Jessica Rouleau, Toronto, Ontario
Valerie Selander, Toronto, Ontario
Piotr Soltysiak, Toronto, Ontario
Kleis Swan, Saskatoon, Saskatchewan
Jane Woods, Toronto, Ontario
Paul Zafer, Don Mills, Ontario **

Violin II

John Bailey, Toronto, Ontario
Robin Butler, Pickering, Ontario
Vivian Chon, Willowdale, Ontario
Jill Dawson, Mississauga, Ontario
Mary Ann Fujino, Burlington, Ontario
Dean Marshall, Calgary, Alberta *
Ananya Menon, Toronto, Ontario
Brian Power, St. John's, Newfoundland
Herman Rohowsky, Aurora, Ontario
Hiroko Sawai, Fredericton, New Brunswick
Malou Sobrevinas, Toronto, Ontario
Michelle Speller, Burlington, Ontario
Claudia Stecker, Toronto, Ontario
Rudolf Sternadel, Kingston, Ontario
Andrea Weber, Elmira, Ontario
Janetta Wilczewska, Don Mills, Ontario

Viola

Jonathan Craig, Oakville, Ontario *
Julian Fisher, Toronto, Ontario
Kenji Fusé, Toronto, Ontario
Catherine Hoy, Guelph, Ontario
Tom Kondzielewski, Humboldt, Saskatchewan
Bridget LaMarche, Scarborough, Ontario
Donald Lyons, Toronto, Ontario
Jayne Maddison, Hamilton, Ontario
Nick Papadakis, Toronto, Ontario
Angela Quiring, Calgary, Alberta

Cello

Shin Aoyama, Toronto, Ontario
Jean Bresse, Montreal, Quebec *
Daciana Cojocaru, Toronto, Ontario
Irina Grunberg, North York, Ontario
Greg Hubert, Toronto, Ontario
Pascale Monot, Hull, Quebec
Yoske Ozawa, Tokyo, Japan
Mi-Kyong Parks, Thornhill, Ontario
Thomas Phillips, Mississauga, Ontario
Zoltan Rozsnyai, Toronto, Ontario

Double Bass

Thomas Artiss, St. John's, Newfoundland
Jonathan Chalaturnyk, Toronto, Ontario
Robert Clutton, Burlington, Ontario
Patrick Donovan, Toronto, Ontario
Guy Gagnon, Montreal, Quebec
Stephan Haynes, Toronto, Ontario
Jessica Monk, Toronto, Ontario *
Robert Sidorchuk, Etobicoke, Ontario
Stefan Valentyne, Toronto, Ontario
Edouard Wingell, Toronto, Ontario

Flute

Linda Caisley, Dawson Creek, British Columbia
Leslie Newman, Lacombe, Alberta
Michael Downie, Halifax, Nova Scotia
Elizabeth Radzick, Toronto, Ontario
Megan Winsor, Toronto, Ontario

Piccolo

Michael Downie, Halifax, Nova Scotia
Elizabeth Radzick, Toronto, Ontario

Oboe

Lawrence Charge, Toronto, Ontario
Caroll Kim, Toronto, Ontario
Julia Snelson, Ottawa, Ontario
Pippa Williams, Vancouver, British Columbia

English Horn

Lawrence Charge, Toronto, Ontario

Clarinet

Lorie Adams, Agincourt, Ontario
Katherine Barr, Dundas, Ontario
Eric Evans, Toronto, Ontario
Pauline Farrugia, Etobicoke, Ontario

Bassoon

Eric De Gray, Toronto, Ontario
Catherine MacDonnell, Stoney Creek, Ontario
Sterling MacNay, Wiarton, Ontario
Darrell Steele, Winnipeg, Manitoba

Contrabassoon

Sterling MacNay, Wiarton, Ontario

Horn

Elke Eble, Scarborough, Ontario
Corinne Millsip, Vancouver, British Columbia
Barbara McIntosh, Winnipeg, Manitoba
Katherine Robertson, Niagara Falls, Ontario

Trumpet

Tim Birtch, Toronto, Ontario
Victoria Hall, Hamilton, Ontario
Melody Stepto, Toronto, Ontario

Trombone

Eric Anderson, Prince Albert, Saskatchewan
Kevin Hayward, Devonshire, Bermuda
Rachel Thomas, Toronto, Ontario

Tuba

John Bender, Hanover, Ontario

Percussion

Kathleen Armstrong, Scarborough, Ontario
Blair MacKay, Toronto, Ontario
Mark Mazur, Regina, Saskatchewan
Michael Shiner, Toronto, Ontario
Cathy-Jo Thompson, Toronto, Ontario

Harp

Laurel Federbush, Ann Arbor, Michigan
Lori Gemmell, Whitby, Ontario

Harpsichord

Hélène Lerch, Berlin, West Germany

** - Concertmaster
* - Principal

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Coaches

Melvin Berman, Professor (woodwinds & brass)
Stephen Chenette, Professor (woodwinds & brass;
Bach soloists)
Robin Engelman (percussion)
Lorand Fenyves, Professor Emeritus (strings)
Gerard Kantarjian (strings)

1987/88 PRODUCTION STAFF

Carl Morey, Dean
Ronald Chandler, Associate Dean
Laurie Bassett, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
David Macdonell, Assistant to the Technical Director
Michael Twose, Sound Technician
Don Cooper, Building Manager
Julian Fisher, Manager/Librarian
Joanne Harada, Public Relations Officer
Marta Roller, Public Relations Assistant

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NEXT UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA CONCERT

SATURDAY, JANUARY 16, 1988
MacMillan Theatre
8:00 pm \$8/\$5 Students, Seniors
Oiseaux Exotiques MESSIAEN
Third Symphony "Quasars" PEPIN
Fifth Symphony BEETHOVEN

FACULTY OF MUSIC GRADUATING SCHOLARSHIPS
MAY 1987

Eaton Graduating Scholarship
Ameene Shishakly, Clarinet (Performance)

William Erving Fairclough Scholarship
Paul Brown, Percussion (Composition)

W.O. Forsyth Memorial Scholarship
Chia Chien Chou, Piano (Performance)

Jean Goldman Memorial Scholarship
Linda Cappadocia, Piano (Music Education)

Neil D. Graham Scholarship
William Cannaway, Bassoon (Performance)
Michael Sinkiewicz, Piano, (Composition)

Women's Art Association (McCleary)
Karen Davis, Opera

FACULTY OF MUSIC IN-COURSE SCHOLARSHIPS
MAY 1987

F.W. Boddington Memorial Scholarship
Paul van der Bank, Trombone (Music Education)

Jean Chalmers Award
Angela Quiring, Violin (Performance)
Brian McDonagh, Piano (Performance)

William Croombs Memorial Scholarship
Nancy Taylor, Voice (Music Education)

George Coutts Memorial Scholarship
Mary Hahn, Voice (Performance)

Percy Faith Award

Kathleen Wood, Piano (Theory)
Michael Demuynck, Piano (Conducting)

Victor Feldbrill String Scholarship
Andrea Weber, Violin (Performance)

W.O. Forsyth Memorial Scholarship
Michael Oike, Piano (Performance)

Jacob & Sarah Goldman Memorial Scholarship
Charleen Lippert, Piano (Music Education)

Glenn Gould Composition Award
David Mack, Piano (Composition)

Glenn Gould Memorial Scholarship
Oksana Rodak, Piano (Bachelor of Music)

Doreen Hall Scholarship
Nancy Taylor, Voice (Music Education)

Morris Hanisch Scholarship
John Gladwell, Piano (Music Education)

Leslie John Hodgson Scholarship
Leslie Newman, Flute (Performance)

Rosedale IODE Award (Inglee)
Jane Loewen, Voice (Music Education)

Walter Homburger Scholarship
Kleis Swan, Violin (Performance)

Hugh LeCaine Memorial Scholarship
Greg Furlong, Trombone (Composition)

Barry Manilow Scholarship
Jane Loewen, Voice (Music Education)

Ben McPeck Scholarship

Leo Marchildon, Organ (Composition)
Greg Furlong, Trombone (Composition)

Paul H. Mills Scholarship

Rayanne Dupuis, Voice (Performance)

John Moskalyk Memorial Prize

Mary Ann Fujino, Violin (Performance)

Music Alumni Scholarships

Lori Kernohan, Clarinet (Bachelor of Music)
Meredith Hall, Voice (Performance)
Sharon Pearson, Clarinet (Bachelor of Music)
Monica Whicher, Voice (Performance)

Vladimir Orloff Scholarship

Mary Ann Fujino, Violin (Performance)

Margaret Boswell Parr Scholarship

Ann Edwards, Piano (Performance)

Kathleen Parlow Scholarships

Krista Buckland, Violin (Performance)
Dean Marshall, Violin (Performance)
Barry Shiffman, Violin (Performance)

Luciano Pavarotti Scholarship

Robert Longo, Voice (Opera Division)

Zolton Remenyi

Mary Ann Fujino, Violin (Performance)

Godfrey Ridout Scholarship

Elizabeth Wells, Viola (History and Literature)

Clementina Sauro Memorial Award

Jane Loewen, Voice (Music Education)

Peter S. Skinner Prize

Ruta Azis, Organ (Performance)

Argero Stratas Scholarship
P. Harton-McCord, Voice (Performance)

Norma & Hinda Tobias Memorial Scholarship
Peter Stoll, Clarinet (Performance)

Women's Art Association (Phillips)
David Bertram, Voice (Music Education)

Women's Musical Club Scholarship (Wilch)
Shelagh Tyreman, Voice (Performance)

Don Wright Scholarship
Blair MacKay, Percussion (Performance)

Ken Young Guitar Scholarship
Jack Bakker, Guitar (Performance)

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

- October 24** **U OF T DAY**
Faculty of Music Open House
Special displays and performances by
student chamber music ensembles in the
main lobby.
10:00 am - 4:00 pm
- October 25** **UNIVERSITY OF TORONTO WIND SYMPHONY**
Stephen Chenette, conductor
Works by RIDOUT, POLGAR, STRAUSS,
DEBUSSY and SOUSA
MacMillan Theatre 3:00 pm \$3 G.A.
- October 29** **THURSDAY NOON SERIES**
"Recognition, Analysis, Management and
Prevention of Occupational Health
Problems of Musicians"
Lecture presented by DR. JOHN CHONG,
McMaster Musicians' Medical Clinic
Walter Hall 12:10 pm FREE
- October 30** **FACULTY ARTISTS SERIES**
William Aide, piano; Douglas Bodle,
harpsichord; Rivka Golani, viola; David
Hetherington, cello; Gerard Kantarjian,
violin; Judy Loman, harp; David McGill,
bassoon; Thomas Monohan, double bass;
Kent Teeple, viola; Joaquin Valdenpeñas,
clarinet; David Zafer, violin; Paul Zafer,
violin
VIVALDI: Concerto for Bassoon and
Strings in F Major, F. VIII, No. 20
BEETHOVEN: Trio in E-flat, Op. 70, No. 2
MORAWETZ: Sonata for Viola and Harp
WEBER: Quintet in B-flat Major, Op. 34
Walter Hall 8:00 pm \$10/\$6 students/seniors
- November 5** **THURSDAY NOON SERIES**
"The Foundations of Music Education"
Lecture presented by BENNETT REIMER,
Northwestern University
Walter Hall 12:10 pm FREE